

SPARKWOOD △ AND △ TWENTY-ONE

TWO DOLLARS



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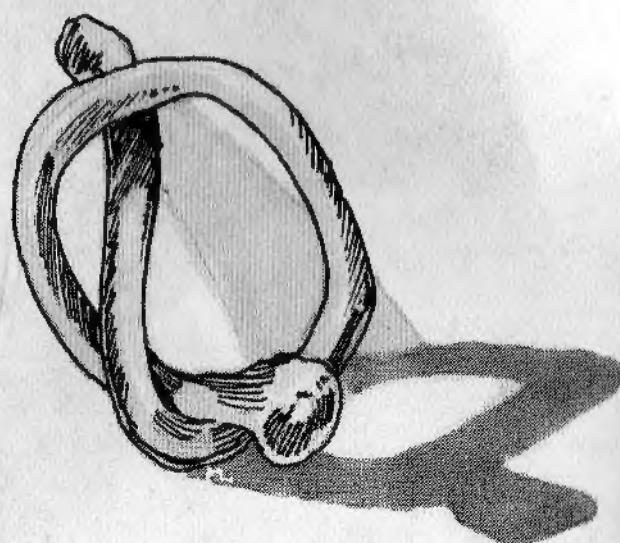
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TWIN PEAKS Cast List:

Micheal Ontkean: Sheriff Harry S. Truman [law of Twin Peaks]
Micheal Horse: Deputy Tommy "HAWK" Hill [tracker]
Harry Goaz: Deputy Andy Brennan [klutz]
Kimmy Roberts: Lucy Moran [police dispatcher]
Kyle MacLachlan: Special Agent Dale Cooper [FBI]
Sheryl Lee: Laura Palmer [it's all her fault]
James Marshall: James Hurley [Laura Palmer's secret lover]
Dana Ashbrook: Bobby Briggs [Laura's boyfriend]
Gary Hershberger: Mike Nelson [Donna's boyfriend, ex]
Lara Flynn Boyle: Donna Hayward [Laura's best friend]
Sheryl Lee: Madeline Ferguson [mysterious cousin]
Sherilynn Fenn: Audrey Horne [bad girl]
Russ Tamblyn: Dr. Lawrence Jacoby [Laura's shrink]
Ray Wise: Leland Palmer [Laura's dad, psycho]
Grace Zabriskie: Sarah Palmer [Laura's mom, psychic]
Jerry Horne: David Patrick Kelley [Ben's brother]
Richard Beymer: Benjamin Horne [owns things]
Piper Laurie: Catherine Packard Martel [runs Mill]
Jack Nance: Pete Martel [Catherine's husband]
Joan Chen: Jocelyn "Josie" Packard [mill owner, Packard's widow]
Chris Mulkey: Hank Jennings [felon, Norma's husband]
Everett McGill: Ed Hurley [owner, gas farm]
Peggy Lipton: Norma Jennings [owner "RR" diner]
Madchen Amick: Shelly Johnson [waitress, Leo's wife]
Eric DaRe: Leo Johnson [trucker, drug-runner]
Walter Olkewicz: Jacques Renault [Canadian smuggler]
Al Strobel: "Mike" Gerard [one-armed man]
Miguel Ferrer: Albert Rosenfield [FBI coroner]
Wendy Robie: Nadine Hurley [Big Ed's wife]
Catherine Coulson: Log Lady [local eccentric]
Phoebe Augustine: Ronnette Pulaski [rape victim]
Micheal J. Anderson: Dream Dwarf [in Cooper's dream]
Frank Silva: Killer Bob [dream murderer]

The TWIN PEAKS Episode Guide

Pilot Episode:

Morning. Josie Packard applies make-up while Pete Martel goes out to fish. Pete discovers a body (she's dead... wrapped in plastic) and calls in Truman. While the sheriff and Andy recognise the body, Mrs. Palmer searches for Laura, who hasn't been seen since the night before. She calls her husband, Leland, who is about to sign a land deal with Norwegian business men. Sheriff Truman arrives at the Great Northern hotel, and alerts Mr. Palmer of his daughter's demise. Laura's mother breaks down.

Shelly and Bobby eat breakfast at the double-R. Bobby drives Shelly to her house, where they are surprised to see Leo's truck, supposedly in Bueke, Montana. As Bobby flees from dropping off Shelly, Leland Palmer identifies his dead daughter to Truman. As the Sheriff's department questions Bobby about Laura's death, the rest of Laura's classmates slowly deduce the news. The murder is announced over the PA system, and school is let out for the day.

Across town, the daughter of mill-worker Janek Pulaski is missing. Because of this, Josie decides to shut down the mill for the day, against Catherine's wishes. Across state lines, Ronette Pulaski is found, wandering in a daze over a railroad bridge. As James tells his uncle Ed to assemble the bookhouse boys, Nadine yells for Ed to hang drapes, and a car pulls into the town.

Agent Cooper enters Twin Peaks, having answered the call from the man who found Ronette. Cooper first meets Truman in the hospital, where they go to examine Ronette Polaski. He checks under Ronette's fingernails, but won't say why, and follows the Sheriff to the morgue, where they have to shake off Jacoby. Cooper pulls a letter "R" from under Laura's left ring-finger. Donna meets with Ed, and receives a message fromto meet James at the roadhouse after 9:30.

Back at the station, Cooper snaps open Laura's diary. He reads it, finding a small key and an envelope of white powder. Andy calls Lucy, having found the murder scene, then cries. Cooper and Truman interrogate Bobby, who Cooper "feels" is innocent. Back at the Great Northern,

Audrey tells the Norwegans of Laura's brutal murder. They look less than pleased.

At the police station, Bobby and Mike discuss a biker while Lucy cleverly listens in. Donna is questioned by Cooper, but refuses to give any information. Meanwhile, the Norwegans leave, convinced that Twin Peaks is not a paradise. In the railroad car, Cooper finds a dirt mound with the words "Fire, walk with me" as well as half of a heart-shaped pendant. James is shown to have the other half of the pendant.

At the bank, Cooper and Truman open a safety deposit box using the key from Laura's diary. Inside is \$10,000 cash and a copy of, "Flesh World," magazine featuring a picture of Ronnette and another of Leo and Shelly Johnson's house. Norma calls Ed, revealing their affair, and schedules a rendezvous. Cooper calls a meeting, alerting town leaders of the danger, as well as suggesting a curfew and telling of a similar murder a year ago of a girl named Terressa Banks.

Donna sneaks out of her house, just as Mike and Bobby come looking for her. She runs to the roadhouse, where we find Ed and Norma. Bobby and Mike burst in, starting a fight while Donna flees to James. James and Donna bury the locket and kiss, as James describes his last meeting with Laura. They run off, when they are stopped by Cooper, and James is arrested. As Cooper sits down to his first table of donuts, Mrs. Palmer has a vision of the locket being stolen...

The pilot episode simply sets the scene, introducing the characters and situations. The episode opens Friday, February 24th, and goes into that night.

The re-occurring image is that of a traffic light, with one in the double-R, and one swinging ominously over the intersection of Sparkwood and Twenty-One. The episode also utilizes the image of policemen as messengers of doom, always lurking in the backgrounds and bringing bad news.

Laura's diary includes the sequence "nervous about meeting J". While talking to Donna, James says Laura acted "like a different person" and that when he got to the light at Sparkwood and Twenty-One,

she screamed "I love you" and "her eyes were clear. It looked like she was Laura again".

Laura is also quoted as saying that Bobby told her he had killed a man (no evidence exists to support this, however).

According to their respective parents, Laura and Ronnette both worked at the perfume counter at Horne's, the obvious connection between the two.

Cooper also first spots the one-armed man of later episodes.

Episode One:

Cooper wakes up the next morning (Saturday, February 25th). He has breakfast and is joined by Audrey. Cooper gives an itinerary to the Sheriff's department, then reads the preliminary post-mortem from Dr. Hayward. Shelly is about to go to work when Leo has her do "one more load" of laundry. When she empties the basket, she finds a blood-soaked shirt and hides it in a drawer. As she leaves, Leo searches for his shirt.

Upon questioning James, he flashes back to being with Laura, receiving the right half of the heart pendant. He doesn't answer. In the holding cell, Mike and Bobby discuss the drug deal with Leo, realizing that the money they need for payment is in Laura's safety deposit box. Donna talks to her mother about James, while James, Bobby and Mike are released. Cooper warns Bobby and Mike not to mess with James, and sets them free. Truman and Cooper question Josie, while Ben Horne and Catherine Martell discuss plans for burning down the Packard Sawmill.

Mrs. Palmer is comforted by Donna. First she sees Laura's face on Donna, then sees a mysterious figure at the foot of Donna's bed. Back at the Double-R diner, the log lady tells Cooper that her log saw something, and will only reveal it if asked. At the Johnson house, Leo is preparing for a drug deal. When Shelly comes home, he beats her. At Big Ed's, Nadine's drapery obsession deepens, while Dr. Jacoby listens to a tape from Laura and holds the buried pendant...

In the preliminary autopsy (performed by Joe Feilding) Laura is told to have died from blood loss, and had sexual intercourse with at least three

men within twelve hours of her death. The time of death is estimated as between midnight and four AM.

This episode shows more of Sarah Palmers psychic abilities, and though she tells no one of her visions, Cooper becomes aware of it later on.

Also, this is the first time which we see the red light in Dr. Jacoby's office.

Episode Two:

Saturday Night. Jerry Horne arrives at the Great Northern with brie sandwiches for he and Ben. Ben and Jerry take a trip to "One-eyed Jacks", a combination casino-brothel. Agent Cooper receives a note, slipped under his hotelroom door. Bobby and Mike meet Leo for as drug deal as a mysterious figure lurks in the shadows. Leo mentions that Shelly is cheating on him, and they fight over the money owed to Leo.

Sunday Morning, February 26th. Agent Cooper stands in a field lecturing the Sheriff's department on Tibet. He then relates his dream about the Dahli Lama, which offered him a new deductive method. He then tosses rocks at a bottle, attempting to determine the identity of "J". At her house, Shelly sees "Invitation to Love", while the Haywards eat at the double-R. Donna and Audrey talk.

At the station, Lucy reads up on Tibet when Albert Rosenfield marches in. Cooper warns Truman about Albert's manners, and calls him "the best". Albert causes a scene, and after threats from the Sheriff, storms off to see the body. Nadine tells Ed about her new silent drape runners, as Pete Martel helps Josie find Catherine's dual ledgers.

At home, Leland Palmer dances with a blood-soaked picture of his daughter as Agent Cooper begins to dream. When Cooper awakes, he calls up Truman. He knows the identity of Laura Palmer's murderer, and yes, it can wait until morning...

This episode is without a doubt the most complex and disturbing of the series. It is also the last episode directed by Lynch himself.

The mysterious figure seen lurking during the drug transaction may have been Madeline (or Laura posing as her). It seems ironic that the only

person Leo talks about his wife cheating with is to the guy she is cheating with.

In the rock-throwing sequence, there is a scene missing. Between Cooper flipping over the black-board and his having Harry read the names, the letters "T" and "R" are circled. As "R" is the letter found under Laura's fingernail (meant for Ronnette?), one can deduce that "T" is the letter found under Teresa Bank's finger. One can only deduce Cooper's explanation of the letters' significance, as it would probably be in the dialogue clipped. While Truman read off a list of possible suspects, Cooper threw rocks at a bottle to access the "deepest levels of intuition" and discover the identity of "J". The rock hit the bottle on "Dr. Jacoby", and shattered it on "Leo Johnson". The rock also flies way off course and hits Andy on the name "Josie Packard". This may represent Cooper's unconscious feeling that Josie is dangerous to the Sheriff's Department.

There also appears to be a bad edit in the scene with Pete and Catherine. Catherine asks about the police **that** morning, although Truman and Cooper visited the day before in the show's chronology.

Coopers dream, too complex to explain elsewhere, is retold in its entirety here. The dream begins with the image of an old Agent Cooper, flashed back and forth between images of Laura, the railway car, a dancing dwarf, the man behind the bed, and a one-armed man named Mike. The one-armed man appears (in what, a shopping mall?) and begins to recite a poem which sounds something like: In the darkness of future past; The magician longs to see; One chance out between two worlds; fire walk with me. The magician is obviously a reference to Cooper, while the "between two worlds" line may refer to Laura's double life. Mike continues about living above a convienience store. He too, he says, has been "touched by the devilish one" and that he had a tatoo on his left shoulder. He took the whole arm off when he saw the face of God . His name was Mike, the man-behind-the-bed is Bob. Bob appears, threatening to catch Mike "in his death bag". He says that though he is thought insane, he **will** kill again. Suddenly, the dwarf shouts "Let's Rock!" and sits down next to Cooper and Laura. Something (an owl?) flies by the window. Behind them, a red curtain is draped to the floor. "I've got good news" exclaims the dwarf in a

garbled tone (backward speech played *foward*). "The gum you like is coming back in style," he continues. He looks at Laura and says, "She's my cousin, but doesn't she look exactly like *laura* Palmer?", a possible reference to Madeline. "I feel like I know her," says Laura, "but sometimes my arms bend back", a reference to the manner in which she was bound. After some discussion, Laura kisses Cooper, and whispers in Cooper's ear. Watch this one in super slo-mo.

Finally, as Laura is shown to be somewhat psychic, it is possible that the "bobby" she refers to as killing someone is the killer bob character from the visions.

Episode Three

Morning, Monday the 27th. Cooper goes to breakfast, meets Audrey who tells him about the "Jack with one eye". She leaves as Truman and Lucy come in, and the three sit down to breakfast. Cooper tells them about his dream, revealing that dreams are a code which, when broken, unveils the unconscious which can solve the crime. He proceeds to interpret the dream (differently than above) and includes the information that he was 25 years older in it. At the Palmer household, Leland gets sedated, and watches *Invitation to Love* as Madeline Ferguson makes her first appearance.

At a mortuary of some sort, Dr. Hayward fights with Albert over the process in which the autopsy is preformed. Albert wants to conduct a series of disgusting (albeit important) tests, while Ben Horne (acting for the Palmer family) wants the body for the funeral. Cooper intercedes, but only after Truman decks Albert. The body is taken away, the remaining tests averted.

At the Double-R diner, Hank's lawyer talks to Norma about her testimony being vital to Hank's parole. Back at Leo's house, Cooper questions Leo. No pertinent information is disclosed, but Leo does lie about his criminal record. At the office, Albert offers a preliminary finding on the autopsy and request to file charges on Truman. Meanwhile, at the Great Northern, Audrey spys on Dr. Jacoby with Johnny, and learns that Laura was seeing him.

At Laura's funeral, Johnny breaks the tension with a heartfelt "Amen!" after the sermon. Bobby takes this as a cue, and bursts out in a tirade on hypocrisy and love, which ends with Bobby and James almost coming to blows. As the crowd (and the local law enforcement) pull them apart, Leland Palmer cries and jumps onto the casket, which proceeds to shift up and down.

Cooper meets with Ed, Hawk, and the Sheriff, and is asked to meet them later that night. Cooper guesses about a secret society, as well as commenting on Ed and Norma. Cut to Cooper entering the bookhouse. Truman and Hawk take him back to where James has Bernie Renault tied up. Having been caught with cocaine, Bernie is questioned about his brother Jacques but refuses to talk. Outside the roadhouse, Jaques sees the red "danger" light, and runs to call Leo. The sheriff goes off to comfort Josie, and she tells him about the duplicate ledger (which she can't find). Back at the roadhouse, Cooper and Hawk take the distraught Leland off the dancefloor. Later that night, Dr. Jacoby visits Laura's grave as Agent Cooper confronts him...

When Cooper describes his dream, he interprets it in ways the viewer could not. He senses that Sarah Palmer had a vision of Killer Bob, and he dreams that Hawk draws a picture of the killer. Madeline first appears after the Emerald/Jade characters in *Invitation to Love*. The idea of identical figures is not the only parallel between the program and the town. Also, though Leland immediately identifies Madeline, he seems stunned at her similarity in appearance to Laura.

According to his report, Albert found bite marks in the back and shoulders, that she had been tied up twice, and that after washing his hands, the killer kissed her dead body. An oddly shaped piece of plastic is found in her stomach, and taken for later examination.

This is also the first time we see Audrey use a secret passage at the Great Northern, and the episode also establishes the Renault brothers as the couriers for the drugs Leo sold.

Episode Four:

Morning, Tuesday the 28th. At the Palmer house, Andy draws Killer Bob's picture as Sarah talks about her visions. Back at the station, Lucy gives Andy the cold shoulder as Cooper questions Jacoby in the conference room. Cooper receives a call from Washington identifying the bites as a bird's, afterwhich Hawk reports that the one-armed man is at the Timber Falls Motel.

Cut to the Motel. Catherine and Ben talk about the sawmill, unaware that Josie is spying on them. As the police arrive, Josie drives off, but only after Hawk spots her. As they gather outside the one-armed man's room, Andy drops his gun, alerting Ben to their presence. Ben then sneaks out, as the police kick in the door.

Inside the hotel room, the one-armed man steps out of the shower. He's a travelling salesman with the middle name Mike. He also reveals that he knows a Bob, Dr. Bob Lydecker, a local veterinarian. At school, Donna and Audrey compare notes on Laura's death, and agree to work together to solve the crime.

At Hank's parole hearing, Norma testifies, virtually guaranteeing his release. Meanwhile, Cooper and Harry confiscate Lydecker's files, looking for the bird that attacked Laura. At Leo's house, Shelly gives Bobby Leo's bloody shirt, and Bobby swears he'll "take care" of Leo.

Back at the station, Cooper has everyone practice at the shooting range. At the Double-R, James first meets Madeline, and is shocked at her resemblance to Laura. At the Great Nothern, Audrey convinces her dad to let her work at Horne's, where Laura and Ronette worked. As the police department go through Lydecker's files, Cooper receives another call. The bites on the body were from a Mina bird, and the image of a poker chip reconstructed from the plastic fragment are faxed to him. According to Lydecker's records, Jacques Renault has a Mina bird named "Waldo". The police rush to Jacques' house, where they narrowly miss Bobby planting Leo's shirt. Cooper bursts in, finds the shirt, and immediately makes the Leo-Jacques connection.

In the woods, Leo meets with Ben Horne, revealing Bernard's dead body, and Ben hires Leo to torch the mill. Elsewhere, Donna and James find the buried pendant missing, while at the mill, Josie gets a letter and a

call from Hank...

Though Cooper said that in his dream Hawk draws a picture of Killer Bob, in real life, it's actually **Andy** who does the drawing. Donna also overhears Mrs. Palmer's pendant-stealing vision, therefore when Donna and James actually find the pendant missing, it substantiates the visions as actual psychic phenomena (as opposed to simply delusions).

Albert's report also states that the twine on the upper arm was common house-hold twine, while the twine on the wrists is unidentified. Though the one-armed man appeared menacing in the dream, his conversation with Cooper eliminates him from the suspect list and shows that Cooper's dreams are **not** to be taken literally. Nevertheless, the one-armed man **does** lead them to Lydecker, a man who handles birds often. The coincidence inspires Cooper to confiscate his files.

While on the firing range, the talk turns to love, and Agent Cooper gives a terse account of the woman he loved and lost. This sequence is made spookier by his immediate turn to the target (two through each eye, one through each nostril). His unresolved anger opens the possibility that Terresa Banks was the woman in question, which would also explain Cooper's intense involvement in the case.

The sequence with Leo and Ben establishes that Horne has done crooked business with Hank in the past, and that Leo is acting as Hank's subordinate. Horne seems totally unphased by the death of Bernard, and this whole sequence brings up the possibility that Horne was involved in Andrew Packard's death as well. The scene also revealed that Horne was aware of Leo's drug dealing, but generally found it beneath his dignity.

Episode Five:

4:28 am, Wednesday the 29th. Cooper is awakened by the arrival of the icelanders at the Great Northern. Later, he goes down to breakfast, where he is greeted by Audrey. He discourages her offer to help, and suggests she go off to school. Meanwhile, the Sheriff's Department is examining Jacques' apartment. They discover that the blood on the shirt is Jacques', and find another copy of *Flesh World* with an add from Leo and

one from Laura. The clues point to Jacques' cabin in the woods.

At Horne's department store, Audrey finagles her way into a job at the perfume counter. At the diner, James and Donna include Madeline in their investigation, while Hank overhears them. At his office, Dr. Jacoby has a counseling session with Bobby Briggs and his parents. In the woods, the sherriff's department and Dr. Hayward search for Jacques' cabin. They first stumble upon the log lady, whose log they question, and then proceed to Jacques cabin at 4:00 PM exactly. In the cabin, they find the Mina bird, as well as the rest of the broken pokerchip.

In the Timber Room of the Great Northern, Ben Horne throws a party for the Icelanders. Catherine takes him aside, slapping him for his involvement with One-Eyed Jack's. Audrey witnesses this through the secret passage, as well as hearing Ben and Catherine plan to burn the mill. Catherine and Ben rejoin the party, where Leland breaks down and begins to dance for Laura. At the Palmer house, Madeline sneaks downstairs and calls Donna, having found a tape of Laura's. Back at the Great Northern, the party winds down, and Josie meets with Ben about burning down the mill.

Leo arrives home, where he gets beaten up by Hank outside for trying to take over the business. Leo staggers in, where a terrified Shelly shoots him.

Agent Cooper arrives back at the Great Northern. Noticing that his room has been entered, he draws his gun, and bursts in to find Audrey in his bed...

In Flesh World, Laura's ad includes a picture in front of red drapes, the same drapes from Jacques' cabin and Cooper's dream. The magazine also includes a picture of Leo Johnson's truck (also seen in the pilot).

Dr. Jacoby's session with Bobby reveals that Laura actually got Bobby involved in cocaine, **not** the other way around, and explains just how twisted Laura was.

Whereas the log tells us nothing we didn't already know, it does say things **she** shouldn't have known, as well as establishing that someone was outside the railroad car watching.

Whereas Madeline claims to have found the tape in Laura's headboard, she actually takes it out of a shoe-sized box. We also never see the headboard (though the style of the foot of the bed makes her claim seem unlikely), as well as dialing Donna's number without looking it up, although she had just met Donna the day before.

Also, Josie's appearance at the Great Northern puts all her previous actions in question, including the fact that the first shot in the film is of her.

Lucy is conspicuously missing from this episode.

Episode Six:

Morning, Thursday the 30th. Unable to force Waldo to talk, Cooper leaves his voice-activated tape recorder with the bird at the station and plans for the bookhouse boys to investigate One-eyed Jack's. Outside, Leo spies on Shelly in the house, and discovers that Bobby is Shelly's lover. He sets his rifle-sites on them, but leaves when he hears Lucy talk about Waldo on the police band.

At the Hayward house, Donna, James, and Madeline listen to Laura's tape to Jacoby. This makes them realize that Jacoby must have other tapes. At Horne's, Audrey spies on the manager and the other cosmetics girl. She learns how to get a job at One-eyed Jack's, and tricks her co-worker into giving her the number to call. At the Hurley house, Nadine reveals to Ed how a patent-lawyer rejected her invention.

Truman goes to the Packard house, where Josie tells him about Catherine's plan to burn the mill down. At the great Northern, Cooper and big Ed get ready to go undercover, and Audrey leaves a message for Cooper. Catherine is visited by an insurance man about a life-insurance policy payable to Josie. At the station, Waldo is shot (through the window by Leo), and Cooper plays back the recording.

At the Palmer house, Maddie disguises herself as Laura to trick Dr. Jacoby. She is watched by Leland Palmer. Meanwhile, Cooper meets Jacques at One-eyed Jack's while Audrey gets hired and spots Cooper. At the Packard house, Ben calls Josie to have the mill burnt down, and Hank is there.

While Dr. Jacoby gets a call from "Laura" and heads toward the

gazebo, Bobby spots "Laura" and James there and plants cocaine in James' bike, and someone watches "Laura" from the shadows...

The last two episodes are so filled with action, much less to comment on exists in them than the previous episodes. These episodes also compose one day, and are written (and the second half directed) by co-creator Mark Frost, making for what seems to be a two-hour episode split in half.

Before his death, Waldo said several things which the recorder picked up. They include (all in a girl's voice), "Laura", "don't go there", "hurting me". "Stop it", and "Leo... no". Who yelled what to whom is a mystery.

When Madeline disguises herself as Laura, everyone seems shocked at the similarity of appearance. Were Leland a totally sane man (which by now seems unlikely), the sight of his dead daughter might still drive him over the edge.

His insistence that the girl who calls him isn't Laura (as well as his request in the pilot to see the body) suggests he may suspect that Laura took on Maddie's identity after killing her (though he never meets Madeline). He also grabs a gun before he leaves, suggesting that he saw it not just as a trick, but as a trap, and considered Laura (or the company she kept) dangerous.

Episode Eight

That night, Donna and James sneak into Dr. Jacoby's office, they search, and find Laura's tape (and James' locket-half) in a hollow coconut.

At the Gazebo, Jacoby watches "Laura", and is jumped from behind by a masked man. At One-eyed Jack's, Cooper buys Jacques a drink while Audrey is prepared for her first client, her father. Jacques tells Cooper about the night Laura died, and they set up a meeting at the water processing plant. Back at the Johnson house, Leo grabs Shelly, and drags her off.

At the water plant, Jacques is surrounded by the Sheriff's Department, but grabs a gun and aims for Harry. A shot is fired, and when the smoke clears, Andy has saved Harry by shooting Jacques Renault.

While Leo ties up Shelly and sets up the mill fire around her, James and company listen to Laura's tape, and a despondant Nadine swallows several bottles full of pills.

Back at the Packard house, Hank reveals the details of Andrew Packard's murder, and demands more money from Josie to stay quiet. At the station, Andy finds out that Lucy is pregnant (explaining her absence two episodes ago). Meanwhile, Bobby, posing as Leo, phones in a drug tip about James, while Cooper and Truman question Jacques at the hospital. At the Packard home, Catherine and Pete search frantically for the ledger, and Catherine gets a call from Ben Horne telling her to find it in a drying shed. At the station, Leland Palmer comes in, having heard that Laura's murderer was captured. They send him home, but do mention that Jacques is at the hospital. Cooper also arrests James in connection with the cocaine in his bike.

At the Johnson house, Bobby is surprised when Leo comes home. Leo is about to kill him with an ax when a shot through the window kills Leo. Hank runs off with a smoking pistol. At the mill dryshed, Catherine finds Shelly tied up as the fire starts, and they attempt to escape. At the hospital, Leland Palmer kills Jacques Renault by smothering him with a pillow. At the dryshed, Pete sees Catherine's car and runs in to rescue her. At the Hurley house, Ed discovers Nadine, and call an ambulance. At One-eyed Jack's, Ben Horne signs the Ghostwood Estates deal, while back at the Great Northern, Cooper returns to his room. Cooper receives a call from Andy, but puts it down to answer the door, where he is shot three times in the chest...

Hank reveals that he ran over a bum to be jailed, and therefore keep him out of the Packard murder case. We also learn that Josie (and Ben?) planned Andrew's murder.

When Leo is shot, Chet shoots Montana on *Invitation to Love*.

The most confusing thing in this episode is the way the mill and Packard mansion are used interchangeably for Pete, Catherine, and Josie. This means the house is big enough for Hank to hide his presence, as well as close enough to the mill that one can go back and forth easily. The fact

that most decors in the town are the same certainly doesn't help any.

No one knows who attacked Dr. Jacoby (who has a heart attack), but good money says Leland Palmer. Having seen Palmer murder Jacques brings up the possibility that Leland himself killed Laura and/or Teresa Banks. It could have been the desperate act of a grieving father, however, trying to revenge his little girl's murder as opposed to eliminating possible witnesses.

Finally, although everyone agrees that Cooper was wearing a bullet-proof vest (probably from the undercover work), one can only guess who shot him. If Leland Palmer is a serial killer, punishing other girls for Laura's behavior, he would want Cooper (who might suspect him) eliminated. Leland hasn't used a gun in a murder, though. Hank's the only suspect we've seen with a pistol, unless the assailant was police officer...



CONTINUED...
— SEPT. 29 —

Almost Exactly Like Laura Palmer

article by Edward Fuqua

While most viewers have been racking their brains trying to figure out who killed Laura Palmer, it might turn out the real question all along has been "Who killed Madeline Ferguson?" There is a growing body of evidence that it was **Madeline** whose body was found wrapped in plastic, and **Laura** who shows up later pretending to be her identical cousin.

It's easy to see how this might have happened when one considers Laura's mental state at the time. We know that Laura considered herself to have an evil, dark side to her nature. We also know that she enjoyed corrupting people. It's not hard to imagine that she lured her cousin into a life of drugs and illicit sex. There is no way to know how long Madeline was in the Twin Peaks area since she could have easily passed herself off as Laura. It could have secretly been Madeline, not Laura, who worked at One-eyed Jack's and posed for *Flesh World* magazine.

After a brutal round of kinky sex with Leo and Jacques, Madeline's life ended in horror in the railroad car in the woods. She and Ronnette may have been taken there by Leo to meet a sadistic customer who had answered the *Flesh World* ad. Ronnette must have suspected something, if we assume her cry of "Don't go in there" was a warning to Madeline about the railroad car. Ronnette may or may not have known that she was with Madeline that night, instead of Laura. For his part, Jacques Renault seems certain it was Laura whom he brutalized, but then he was never very bright.

It is unlikely that Leo and Laura planned Madeline's death. If it had been Laura's intention from the beginning to murder Madeline and take her place, then Laura certainly would have gone to her safety deposit box to remove her

\$10,000 and the incriminating issue of Flesh World. The man Ronette and and Madeline met in the railroad car probably intended to kill them both, but was unable or unwilling to complete the crime.

A probable scenario for the evening would be that Jacques was contacted was answered in his post-office box by someone answering the ad in Flesh World. He must have suspected something serious, as arrangements are made to have him meet the girls in an old railroad car. Prior to that, Leo and Jacques have some fun with the girls in Jacques cabin. Jacques is drunk and slightly injured, and winds up passing out. Leo takes Madeline and Ronnette to the train car where they are tortured. At some point during this time Laura shows up, having walked through the woods after jumping off James Hurley's bike at the intersection of Sparkwood and Twenty-One. The killer murders Madeline, but not Ronnette, although both suffer similar wounds. It is possible that he is interrupted by Leo before he can finish. In any event, Leo and Laura are left with a dead body on their hands, and sometime during the confusion Ronnette manages to escape. For Laura, this must have seemed like an ideal situation. Although it has been said that Laura wanted to kill herself, she was not suicidal in the strictest sense of the word. She hated the dark part of herself and wanted to destroy it so that she could lead a good and happy life. In her mind, the corrupted doppelganger Madeline could easily have come to symbolize every secret thing that was bad in her. By allowing Madeline to be buried as Laura, Laura was free to make a new life for herself as Madeline. With her dark side buried and Laura Palmer dead, she could meet her friends and lovers with a clean slate. To someone in Laura's condition, the plan must have made perfect sense.

With Leo's help the body was wrapped in plastic and

dumped where it was bound to be located the next day. Laura made sure to leave her locket where it would be found. The letter found under the fingernail and the cryptic message "Fire walk with me" may have been left by Laura and Leo to make it look as if it were the work of a serial killer, and that Madeline's death was deliberately made to look like the murder of Teresa Banks a year earlier. It's more likely that the note and letter both came from Madeline's killer, who was really the killer of Teresa Banks. It's also possible that Leo himself is the killer, or that he was seduced into murder by Laura, but that stretches beyond the scope of this article.

Before beginning a new life as Madeline, Laura stayed out of sight, but she couldn't resist attending the drug deal between Leo and Bobby. It was almost a mistake, since Bobby caught a glimpse of her, but fortunately she was able to stay hidden.

When Madeline's body is first unwrapped, Sheriff Truman and Dr. Hayward both recognize Laura's face so quickly they do not do a detailed examination of the body. In fact, Dr. Hayward feels so close to Laura, he refuses to do the autopsy himself, and so misses the chance to spot the numerous small details which might have tipped him off to the impersonation. It is so readily accepted that the dead girl is Laura that no one even notices that the hair is several shades darker than Laura's.

By the time Albert arrives, the lie has been set in concrete, and he doesn't even question the identity of the body. Later, when the forensic report states that the cabin was occupied by Leo, Laura, Jacques, and Ronnette, we have no way of knowing what they judged by. If they compared hair and tissue samples from the corpse to those found in the cabin, then their work only proves that Madeline was there.

No one had any reason to be suspicious, after all, Laura's father Leland had identified the body. Everyone, including Leland, seems to have forgotten Laura's look-alike cousin. Given Leland's subsequent mental breakdown, there is ample reason to think that his initial identification may have been affected by emotional distress. Also, Leland has not been cleared as a murder suspect, the guilt and anguish he feels over Laura's death may be because he is responsible for it. All of these factors and more may have kept him from correctly identifying the body.

Laura appears to be very comfortable in her role as Madeline. She had already been leading a double life beforehand, now trying to masquerade as her innocent cousin presented no difficulties. She even agrees to help investigate the murder of "Laura".

Viewers are shown clues which Donna and James do not get to see. For example, Laura claims to have found the tapes to Dr. Jacoby in the headboard of her bed, but the audience sees her take the tape out of a large box. There seems to be not enough room in her headboard to hide anything, certainly not a box of that size. Most interestingly, she dials Donna's phone number without looking it up, even though she supposedly only met Donna a day earlier. Laura must be careful to avoid mistakes like that in the future. It will take all her wits to fool those that were closest to her as they probe the mystery that is Laura Palmer.

Ow God Mom, The Dog He Bited My Hand

Violence in "Twin Peaks" By Andrew J. Kyle

David Lynch knows that one of the sure ways to make viewers uncomfortable is to use the sex and violence stuff. It's not very politically correct; I've seen criticism to the effect that Twin Peaks is brilliant, but why did Lynch have to use the brutalization of young women as his plot device? Shouldn't we be moving beyond all that stuff in our enlightened post-cold war world?

It's an all too common thing in movies to manipulate the audience by manipulating young women; The guys will feel macho and protective and the ladies will empathize with the victim. About the only genre free from scenes of a woman being "stalked" by some mysterious bad person are sitcoms. This doesn't relate to the girls-in-prison and the like (bad girls deserve to get raped with broomsticks I guess) or in Twin Peaks for opposite reasons. The girls who work at the perfume counter are lured into the seedy side of life by old men, fine upstanding pillars of the community. And Laura Palmer just had something evil inside her that "made her do things".

Of course, I'm not saying that she, or anyone, deserves to die, just because she's not the "good girl" everyone thinks she is. What I think Lynch is showing is that people who have sunk as low as Laura (Flesh World, cocaine, violent sex with Leo, but mostly, lying to everyone except her shrink... Is she really telling him the truth?) is there by choice. Society is not responsible, no one makes you do bad things except you.

The crimes in Twin Peaks might also be gratuitous if they weren't contrasted with the scenes of "true love" which are certainly in abundance. James was foolish enough to fall in love with Donna, even though he was probably

secretly in love with Donna all along. There's even a surprise romance between what started out as oddball characters-- Deputy Andy and Lucy.

It's all that intensity of emotion that is the draw for the viewer. People in love are not sensible folk. Neil Young sings about this stuff in "Down By The River" (You take my hand/I'll take your hand/Together we may get away/This much madness is too much sorrow/It's impossible to make it today/She could drag me over the rainbow/And send me away/Down by the river/I shot my baby).

There is a good and evil in the world and it's nothing abstract like in the comic books. It's when your trusted childhood friend turns on you, when you feel overprotective of your lover, you're just feeling so crazy you don't know what you're gonna do the next time you see her OR you're just feeling so open that you'll really do anything for the one you love, take it out on me baby, it'll be alright, or you know she needs you to be strong and you just don't feel it and you hear yourself saying, "It's okay, just give me your hand, trust in me, just in me," just because that's what she wants to hear and oh, I wonder what kind of people answer those swinger ads, they're probably actually very normal people...

Once you start think about and recognize the violence, it somehow becomes meaningful. It's like in "Blue Velvet" when Dennis Hopper beats up Kyle MacLachlan and there was just so much tension and implied violence that by the time someone got around to throwing a punch, you could practically feel it.

If we can remember the times when maybe we've listened to that little voice inside that made us do things, maybe next time we'll listen to the voice of pure love that's inside there too. It's the choices we all have to make every day.

The methods of modern mind control

an article by Edward Fuqua

James: I looked into her eyes and they were clear. It was like she was Laura again.

James Hurley's anguished account of his last meeting with Laura Palmer is one of the most dramatic moments in the two-hour pilot episode of *Twin Peaks*. It also provides a vital clue to one theory which explains Laura's strange behavior.

From the very beginning nothing about Laura Palmer added up. Her reputation was so spotless that Sheriff Truman refused to believe she was even taking cocaine, let alone selling it. Her boyfriend Bobby was shocked to think that she was seeing James, and never for a second guessed that she was entertaining at One-eyed Jack's. Could the same girl who organized the Meals-On-Wheels program for elderly shut-ins really engage in bouts of sadomasochistic sex? Her own psychiatrist told the police she had deep problems. Even the drug dealing, wife beating Leo considered her "wild".

All of this makes sense if one accepts the theory that Laura was, in a sense, two different people. Like Jekyll and Hyde she has two faces, and out side of her psychiatrist Dr. Jacoby, no one was close enough to her to see both faces. James and Donna each saw glimpses of the other side of Laura, but neither fully understood what they saw. Bobby, who was corrupted into selling cocaine by Laura, seems the closest to grasping Laura's dangerous dark side.

It was Bobby who said that Laura secretly wanted to die. She told him that every time she tried to do something good to make the world a better place it was destroyed by something terrible inside of her. Seen in this light, her string of good deeds, like tutoring the retarded Johnny Horne, were a way of trying to prove that the world could be good. But in her eyes, all efforts failed. When she began to believe that good deeds could not keep her bad side in check, she tried to convince herself that her dark side was normal, that everyone was secretly like her and the nature of the world was corrupt. She preyed on people, using their own weaknesses to

destroy them. Corrupting others made her feel good about herself.

Some, like Leo Johnson, needed no corrupting. A killer by profession and a sadist by nature, Leo was well equipped to satisfy Laura's dark side. A woman in her mental state could have easily been drawn into sadomasochistic sexual acts. The good side of her must have felt guilty over the desires of her dark side. She hated herself and sought to punish herself through physical pain. Deep down she may have hoped that she die during one of the S&M sessions, a hope which eventually came true. With her fascination with corruption, she could also enjoy S&M because it was a perversion of the normal, pleasurable sex she has with Bobby and James.

Laura probably did not have a true split-personality, where each part of her psyche has its own name, age, sex, and so on. It is more likely she suffered from a milder form of schizophrenia involving the shattering of one personality. Her impulsive behavior, frequent references to dreams, and the sing-song quality to her taped messages suggest that on her last day she was in a fugue state where she was capable of functioning normally but did not feel deeply connected to the world around her.

Severe mental problems can almost always be traced back to childhood. Leland Palmer's obsession with his daughter certainly suggests incest. If he had molested Laura at any time, it would certainly explain her problems. Actually, given the nature of things, it wouldn't be too shocking to find out that it was Laura who seduced her father, and not the other way around. Laura's mother is somewhat of a mystery. Her major personality trait seems to be her psychic powers, a trait she may share with her daughter. Even if one assumes that Laura wasn't molested, it's still easy to see how the lack of a strong parental figure could have lead to her problems.

At the center of Laura's troubles lies the mysterious Dr. Jacoby. Apart from his obsession with Hawaii, very little is known about him. Like so many others in Twin Peaks, he was very fond of Laura and was deeply affected by her death. From the tone of the tapes Laura gave him, it appears she enjoyed flirting with him, and it is possible Jacoby succumbed to her charms. It was apparently Laura's own idea to begin therapy with him, she must have seen it as a way of keeping her dark side in check. Unfortunately, his methods not only failed to help her, they may have

helped lead to her death.

We do not know exactly what went on in the sessions with Dr. Jacoby, but it is possible to guess. He was trying to reconcile the divergent parts of her personality and used hypnosis to get in touch with Laura's dark side. The flashing red light in Jacobi's office was used as a trigger mechanism to cause her to shift personality traits. Although his ultimate goal was to merge both halves of Laura's mind, the therapy was never completed, leaving Laura, for the last part of her life, vulnerable to sudden mood swings at the sight of a red light.

Since no one knew she was in therapy, no one could guess why she acted so strangely. It seems likely that some of her strange behavior can be linked to her hypnotic response. It is unfortunate that Dr. Jacoby used so common an object to trigger her subconscious. It seems like there are red lights everywhere in Twin Peaks. Apart from Jacoby's office, there is a stop light in the Double-R diner, a blinking red neon letter at One-eyed Jack's, and a blinking red light at the roadhouse which is used to warn the drug dealers of trouble.

Most importantly is the stoplight at the intersection of Sparkwood and Twenty-One. James reports that on the last night of her life Laura was acting very strangely, like she was a different person. She was distraught and said things that made no sense. When James stopped the motorcycle, the sight of the red light caused Laura to revert to her normal state. But the pull of her dark side was too strong, she tells James that she loves him and then leaps off the bike, headed for her fatal rendezvous. In her taped message, when Laura refers to getting lost in the woods again, she refers not only to Jacques Renault's cabin in the woods, but also the dark wilderness of her own subconscious that Dr. Jacoby had unwittingly released.

Julee Cruise gives birth to Lynch's mutant baby

Hello, and welcome to the musical world of Twin Peaks! Anyone who has watched the show will agree (you'd better, or I'll track you down and put a fish in your coffee pot) that a big part of the show's success is due to it's music. Whether it's the show's theme song, Julee Cruise's "falling" or Audrey's personalized "slut" music, I think you'll agree that Twin Peaks is immeasurably enhanced by it's musical score. Therefore, Julee Cruise's new album "falling into the night" is a must for all Twin Peaks fans.

"Floating Into The Night" takes us on a very emotional musical journey through the world of Twin Peaks. It lets us take a closer look at the love characters share for each other in the series and, most importantly, to look into the mind of Laura Palmer. Much like Laura Palmer's second life, this album has an ever-present tone of underlying evil to it. While the lyrics mostly deal with love, the music is very dark and moody.

The album goes through a change from beginning to end. The first songs on the album, "Floating", "Falling", "I Remember," "Rockin Back Inside My Heart", and "Mysteries of Love" all deal with love, and falling in love. The second side of the album, starting with "Into the Night", and consisting of "I Float Alone", "The Nightingale", "The Swan", and "The World Spins" all deal with madness, despair, and the end of love. This split is only noticeable in the lyrics, however; The tone of the music remains constant throughout.

If you don't think the album is worth buying for Julee Cruise's magnificent voice alone, then please keep in mind that all lyrics for this album were written by David Lynch. Rumor has it that the album may even give the solution to Laura's murder...

Help her, she's melting: reviewing Wild At Heart

Any way you look at it, **wild at heart** is an abject failure, a movie of extremes which stops at the edge without looking over. Lynch's quirky and uneven directing style may be the film's only strength, as it wholly lacks the conventional components of plot and characterization. Wandering mindlessly, it is a self-referential **Raising Arizona** on acid, the picture is uneven at best, David Lynch doing a David Lynch film without any other reason d'etre.

Nicholas Cage and Laura Dern play Sailor and Lula, a pair of fun loving kids with no reason for living. Sailor is a Elvis-obsessed manslaughterer while his one-and-only is the vacuous off-spring of a mob-connected control-freak played by Dianne Ladd. Not content to obey parole in a town shadowed by the mysterious death of Lula's father, they hit the road to have sex, discover car wrecks, and make intrusive **Wizard of Oz** comments. Along the way they tell stories of rapist uncles, lost virginity, and roach-obsessed cousins, the later of which seems to be included simply because Lynch feels people expect odd surreal side-shows [played by Crispin Glover] from him. The film also features shaggy dog Harry Dean Stanton as an inept PI with an miserably choreographed demise, Willem Dafoe as a psychotic John Waters with bad teeth and nasty intentions, and Sherryl Lee in what either has to be the most brilliant or just-plain-stupid cameo of all time.

The film has an almost restrained feeling to it, with unexpectedly tame sex scenes and over-the-top cartoon violence. The constant Oz references are as intrusive as the casting of "name" actors, breaking the suspension-of-disbelief and prohibiting the film from the existing in the little dream-world it needs to survive.

Bluntly, it sucked. They may have liked it at Cannes, but in France they like Jerry Lewis, too. The protagonists were unsympathetic, the villains were merely pathetic, the funny parts weren't worth two giggles and the scary bits were just silly. Oddly, Lynch may need the oppressive environment of TV or an untrusting studio to blossom, as his first unrestricted work withered horribly.

Lynch Mob: the David Lynch video catalog

Eraser Head:

The story of a young working-class man who finds himself caught with an unwanted family. Mary has a little lamb, which leaks ooze and drowns the guy, who winds up living with the woman in his radiator.

One of the creepiest things you've ever seen, it makes you paranoid, and shows you in its own surreal way what a real horror real life can be. Jack Nance (Pete Martel) plays the the poor sop, with a short appearance by Catherine (Log Lady) Coulson as his seductive neighbor, Ooky.

Elephant Man:

The real life of John Merrick was Lynch's bid into the mainstream film arena. A beautifully shot and light film, the work displays Lynch's talent while only occasionally lapsing into movie-of-the-week sentimentality.

John Hurt offered an excellent (if somewhat hidden) performance in the lead role, while Anthony Hopkins and Anne Bancroft turn in reasonably adequate performances. No one from Twin Peaks featured.

DUNE:

Lynch's adaption of the Frank Herbert epic suffered much the way a whale in a sardine tin might. Despite the film's gorgeous look, brilliant effects, and excellent performances, its encyclopedic content would be better suited for a year-long Masterpeice Theater. What was eventually achieved was a dreadfully long movie which was several hours too short. The narration didn't help either. Including Twin Peaks stars Kyle MacLachlan as Paul, Everett McGill as Stilgar, and the ever-present Jack Nance as Nefud. Nice performances from Francesca Annis, Sean

Young, Sting, Jose Ferrer, Patrick Stewart, and a cast of thousands. Too bad they couldn't save this sinking ship.

Blue Velvet:

Probably the best film of the decade, Blue Velvet pushed the envelope of what an american film could be. As telling you about it would simply discourage an actual viewing, let me simply state that it stands as what will, years from now, be looked upon as a classic. Dennis Hopper undoubtedly received his Oscar nomination for this performance (though the academy chickened out and claimed it was for *HOOSIERS*), while Kyle MacLachlan shines as the Jimmy Stewartish everyman of the nineties. Rent the tape, lock your doors, and squirm. Jack Nance was in it, too.



Did you pay attention? This is the quiz!

- 1: Who discovered Laura's body?
 - a) Bobby Briggs
 - b) Pete Martell
 - c) Nadine Hurley
 - d) Laura Palmer's secret lover
- 2: The Dahli Lama is--
 - a) The deposed ruler of Tibet
 - b) a South-American animal
 - c) Leo's canadian connection
 - d) Laura Palmer's secret lover
- 3: Albert calls Sheriff Truman everything but--
 - a) a hulking boob
 - b) a chowderhead yokel
 - c) a blithering hayseed
 - d) Laura Palmer's secret lover
- 4: Fred Truax is--
 - a) a morgue attendant
 - b) a millworker
 - c) Cooper's superior
 - d) Laura Palmer's secret lover
- 5: Who was asked to leave the morgue?
 - a) Jim
 - b) Dr. Jacoby
 - c) Quincy
 - d) Laura Palmer's secret lover
- 6: The one-armed man sold what?
 - a) juggling supplies
 - b) pharmaceuticals
 - c) shoes
 - d) Laura Palmer's secret lover
- 7: Spock's father is--
 - a) Sarek
 - b) Charo
 - c) Saavik
 - d) Laura Palmer's secret lover
- 8: In Blue Velvet, robins represented love. In Twin Peaks, owls represent--
 - a) donuts
 - b) evil
 - c) sexuality
 - d) Laura Palmer's secret lover
- 9: Who is Joey Paulson?
 - a) a water boy
 - b) a good ole boy
 - c) a bookhouse boy
 - d) Laura Palmer's secret lover
- 10: In Cooper's dream, the line "That gum you like is coming back in style" represents--
 - a) man's inhumanity to man
 - b) the nostalgia craze
 - c) the struggle of the proletariat in the oppressive capitalist system
 - d) Laura Palmer's secret lover

Answers: 1-b, 2-a, 3-d, 4-b, 5-a, 6-c, 7-a 8-b, 9-c, 10-d at least you got one right